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NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN.



WHEN the history of the present Renaissance of art in the United States comes to be written, the work done by women artists will have the foremost place therein. There is something peculiarly in harmony with the feminine temperament in impressing the manufacturers of our age with those qualities of sentiment and fancy which are not only characteristic of the greatest minds of the age, but peculiarly belong to the

temperament of womankind. The prime factor in urging women into the sphere of art is the fact that so many are dependent on their own resources for a livelihood; and bright girls with talent, who feel that they have a niche in the world to fill, are cultivating their talents more energetically than ever before in the history of the world.

It has long been the fashion of people of occidental countries to ridicule Chinese women for adopting the fashion of preposterously small feet that unfit them for walking, oblivious of the fact that it has equally long been the fashion, both in Europe and in this country, for hundreds of thousands of women to go through life with idle hands, and actually taking credit for the thought that they could live without labor. It has always been considered a highly respectable act to embroider a covering for the back of a chair, but that it was better to die than to earn the money to purchase the chair. Nowadays such ideas of gentility are happily exploded, and girls are becoming a blessing to themselves and to their relatives, and becoming bravely self-supporting.

The New York School of Applied Design for Women, which has been founded by Mrs. Dunlap Hopkins, is directly in a line with the movement to give the self-supporting woman an outlet for her energies. Mrs. Hopkins, after a thorough investigation of the different branches of employment open to the feminine wage earners, came to the conclusion that a new and untried field lay before women in practical designing for the various branches of decorative art, and she had no sooner arrived at this conclusion than, with the greatest energy and despatch, she founded a school where the country's young women, filled with talent and ambition, but entirely untrained, could be taught to practically apply their gifts. The school was established in September, 1892, the programme embracing the application of design to wall papers, silk tapestries, needlework, chintzes, frescoes, mosaics, rugs, carpets, linoleum, metal work, glass painting, furniture, book illustrations, book covers and architectural work, with interior house decoration. The news of the novel scheme quickly spread over the country, and pupils came from all parts. The school became self-supporting, and was soon able to pay off its debt. It is located at 200 West Twenty-third Street, and contains a valuable art library and a choice collection of models and plaster casts brought from abroad, and every facility is offered for the furthering of the work, even to the introduction of a lunch room on the top floor, to satisfy the material craving of the inner woman.

All the students are required to study a course in historic ornament which extends through two years, and is included in the regular tuition and in examinations. The tuition fees are \$50 for the year, payable in advance, or at the rate of \$20 per term, payable in advance.

All the instructors are practical men, from factories or architects' offices.

In the special courses, water color flower painting is under the direction of Paul De Longpré, the well-known painter of flowers. Book cover designing is under the direction of Henry L. Parkhurst, of the Tiffany Glass and Decorating Co., and animal drawing is under the direction of Mr. Dan C. Beard. By way of illustrating the thorough education given in historic ornament, we illustrate three wall panel designs for mural decoration in the Moorish style, the designs being by Miss E. Carlton J. Jack, Miss Belle Temple and Miss Martha Wheeler Baxter, Miss Baxter being the student who has reproduced them in pen and ink. These designs are class work, which show the practical nature of the education imparted, which is the prime requirement of the manufacturer. Large sales of historic ornament work are made every year. No commission on these sales, or on any sale, is taken by the school, the students receiving the full amount of money. Designs to the amount of \$5000 have been sold by the students during the year, including architectural fees, within the knowledge of the officials. In addition to this, many orders have been filled in the various departments to the amount of \$6500. The school's success along all lines is phenomenal. It is filled to overflowing with scholars, 410 students being enrolled at the opening in October, 1895. It is on a sound financial basis, and its worth is universally acknowledged. Its graduates are in demand as teachers, designers and architects, testifying to the fact that a new era has begun for the women without proclivities.

All this flourishing condition of affairs has not come about of itself. It is greatly due to the brains and devotion of the founder of the institution, once a devotee to fashion, but now wholly consecrated to the advance and welfare of her pet enterprise. Her motto is, that if anything permanent and valuable is to result from the present enthusiasm of art industry, it is to be from the achievement of those who are obliged to find a market for their labors. This necessity gives a conscientious spur to labor and intensity of application that cannot but result in the highest kind of work. Realizing her responsibility, Mrs. Hopkins is to be found seated in her office at the school, immersed in business documents, giving orders or directing work, respected and beloved because of her entire unselfish effacement. The school has had exhibits at the World's Fair at Chicago, and at the California Exhibition, at both of which a quantity of medals were awarded. It has exhibited at the New York Food Show, and is now making a beautiful display at the Atlanta Exposition, where it has received a medal, making the eighth medal received in three years. Her record, we believe, no similar educational institution has ever achieved. It argues well for the future of self-supporting women, as well as for the upbuilding of the art value of a nation's products. Here women give their leisure and means to the founding of artistic industries. Mrs. Dunlap Hopkins has done for the women of New York and the country at large what Mrs. Maria Longworth Nicholls has done for the manufac-

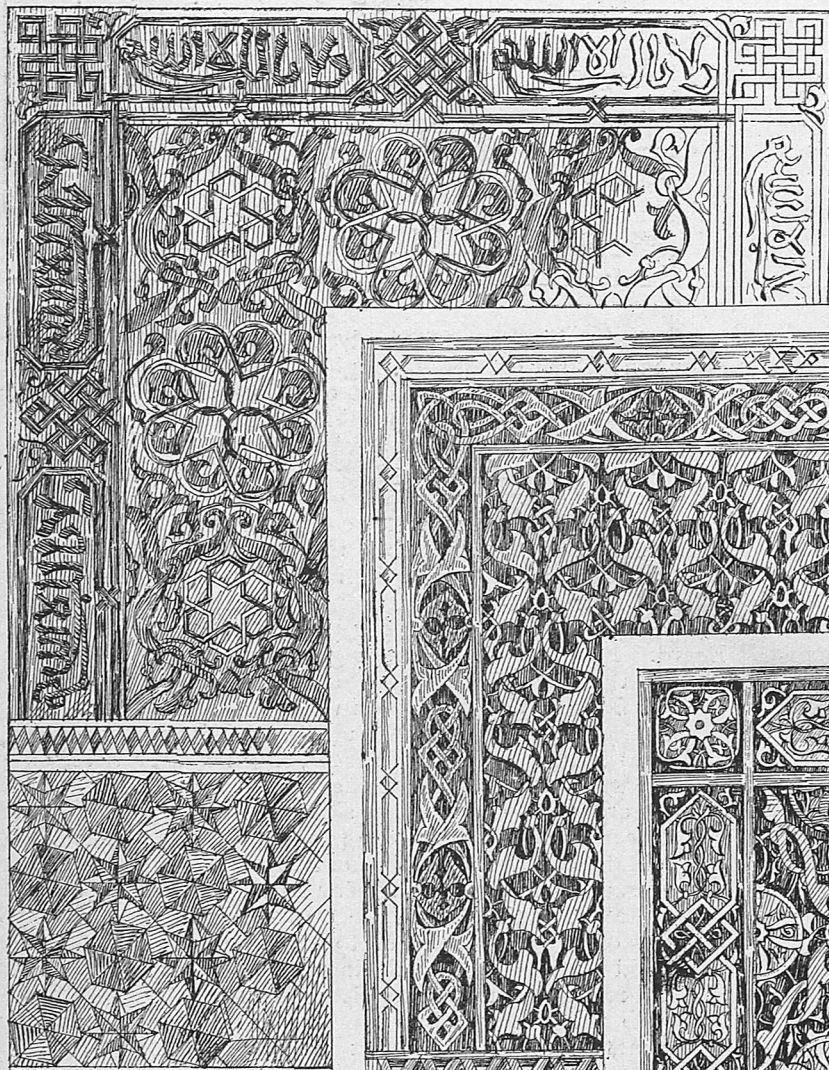
ture of decorative art pottery in Cincinnati, opening a path by the use of time and money in which unlimited work for women may eventually be found.

can supplant it. Floral designs are not conventional, and Mosaic patterns are seen on tea cloths, either supplying the entire decorative scheme, or finishing the border for the polka-dot panels.

Irish linen damask is the most durable, *écru* shades being unbleached and considered even more advantageous. Shrewd shoppers purchase the out-of-date designs in this quality for the same price that an inferior grade of novelty will bring. There is no fixed rule as to what constitutes the linen outfit, and the number of pieces used in laying a table depends largely upon the resources of the individual and the style kept up by the hostess. An ordinary set may be bought for \$20, and an extraordinary one for

\$500, at least. Flax has been at a premium for the past year, as the Irish peasant and the Scotch agriculturist failed to produce the expected crop last year, consequently there is a rise in the price of linen.

As may be seen, the housekeeper has



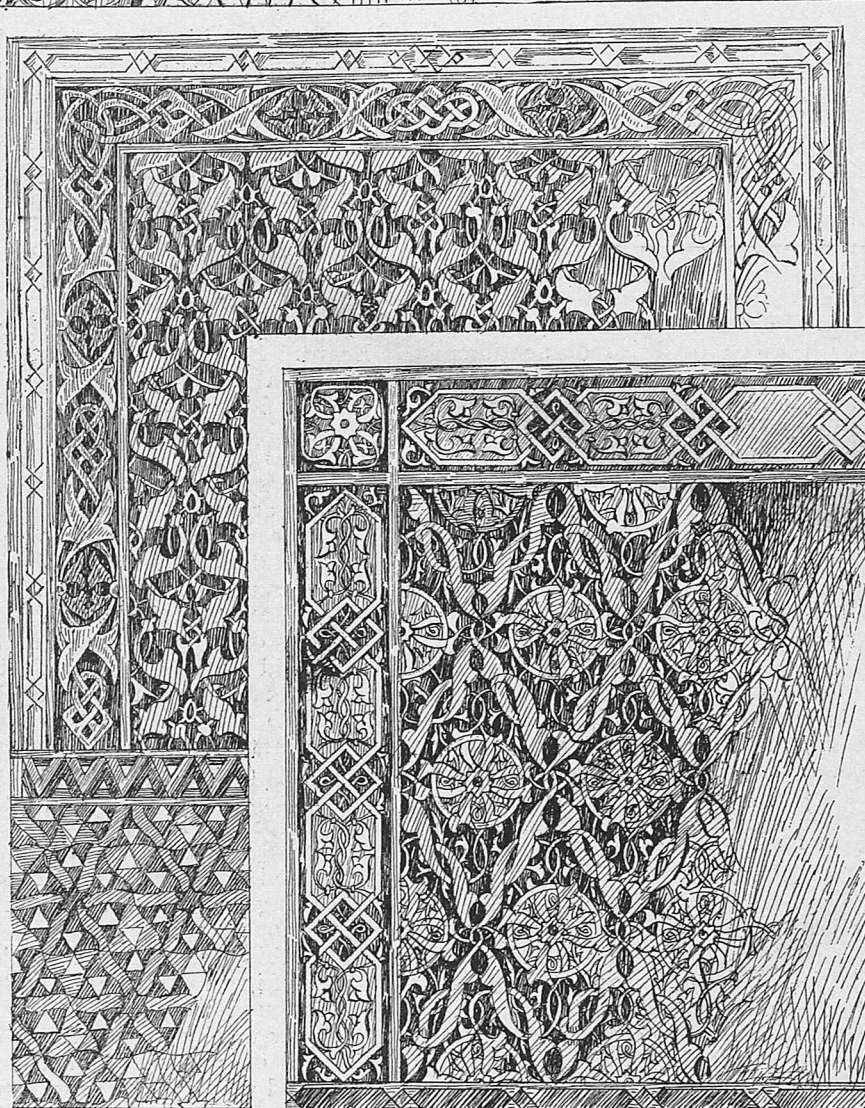
DESIGNED BY
E. CARLETON K. JACK.

NOTES ON THE SEASON'S LINENS.

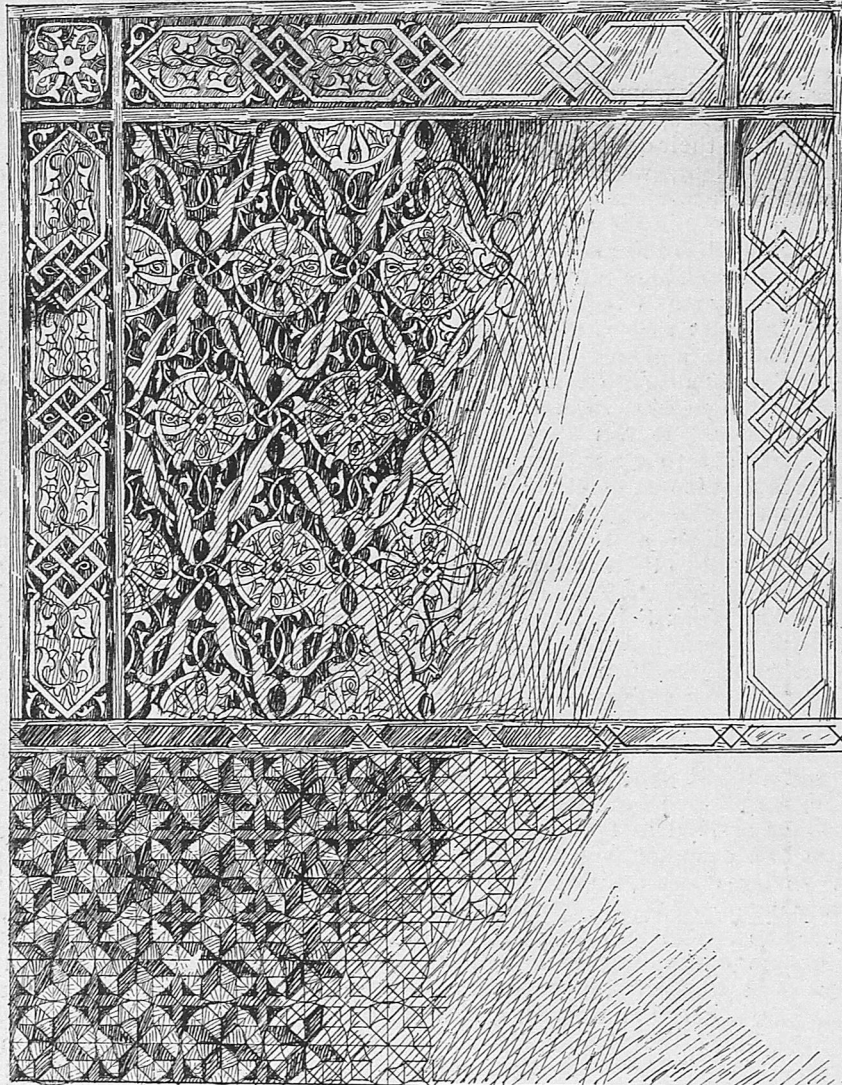
FREQUENTLY handsome table cloths are richly embroidered with white silk or tinted floss in all sorts of elaborate designs; but, as a rule, this may be done by the skilful needlewoman at home in her hours of leisure. Such an one is produced only on state occasions, and is the treasure of the linen closet. Centre pieces and carving cloths conforming to the shape of the cloth, and of the same texture and design, are included as part of the outfit. Napkins for dinner use are three-quarters of a yard square. The breakfast and luncheon services are a trifle smaller and fringed.

Hemstitched clothes are never out of style, and grow more diversified in design and embellishment each year. Several successive rows of hemstitching, which form a panel of the dinner cloth, are done in a stitch indicating lattice work. Under this a suitable ribbon for the "pink" tea, "violet" lunch or "chrysanthemum" dinner may be placed to advantage.

The selection of plain damask denotes a taste for quiet elegance. It is considered chic, as no weave in this respect



DESIGNED BY
BELLE TEMPLE.



DESIGNED BY MARTHA WHEELER BAXTER.
ORIGINAL MOORISH WALL DECORATIONS, FROM THE NEW YORK SCHOOL OF
APPLIED DESIGN FOR WOMEN.

every opportunity, from the wide variety of styles and quality of the goods, of satisfying her personal tastes and inclinations in selecting her table fittings.